



RICCARDO

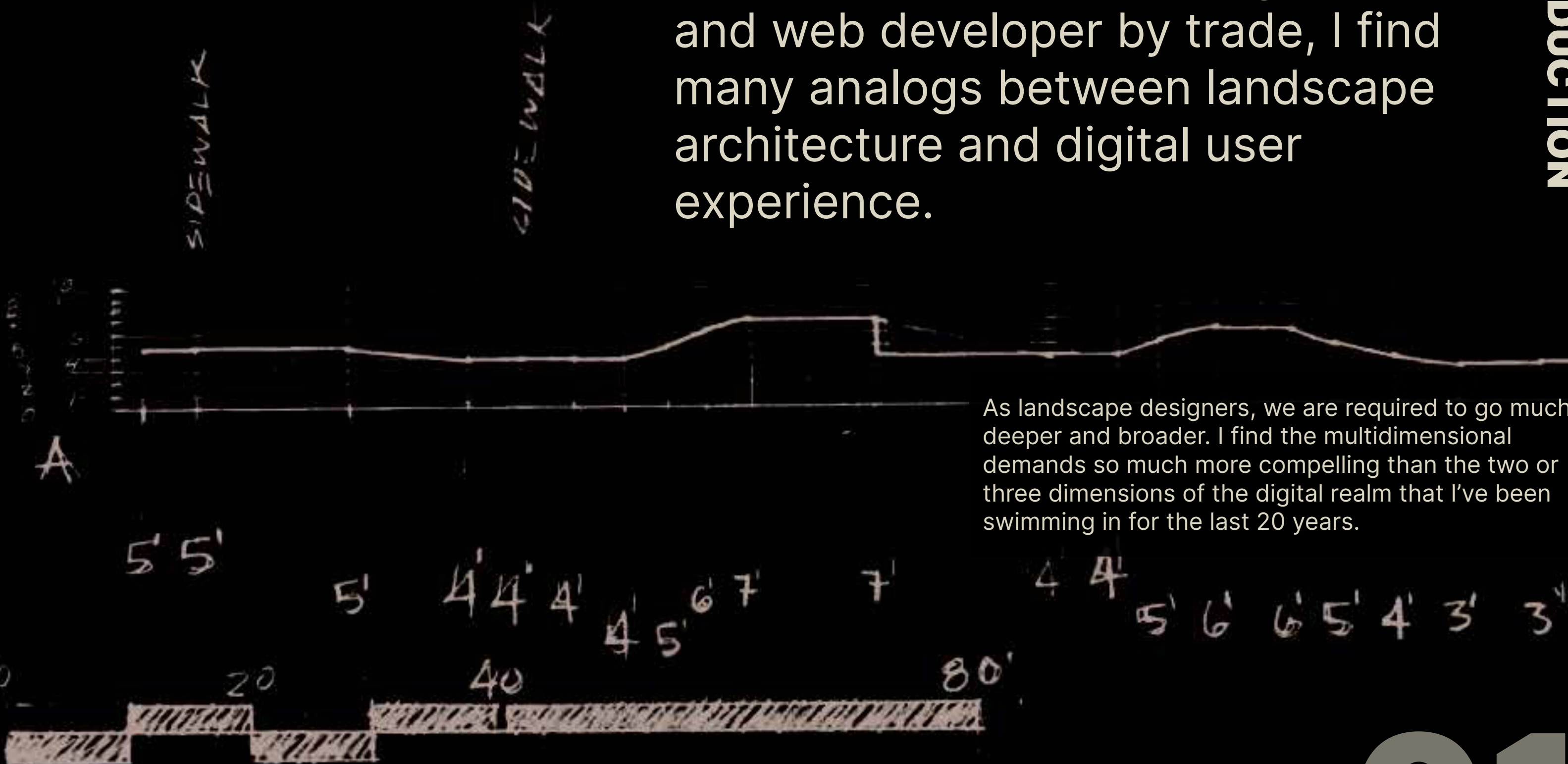
**NEVA
GÁ**

**DESIGN GRAPHICS III
SPRING 2025**

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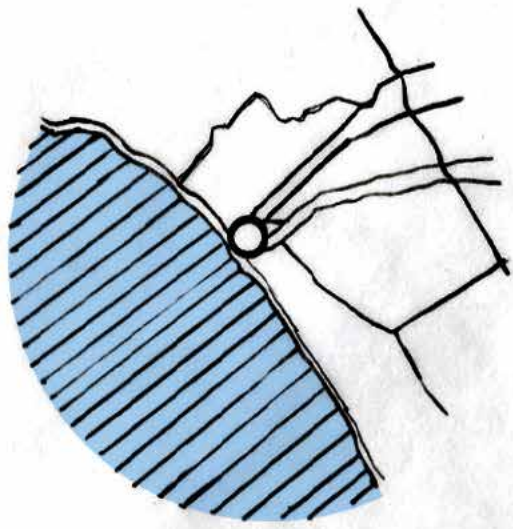
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As a user experience designer and web developer by trade, I find many analogs between landscape architecture and digital user experience.

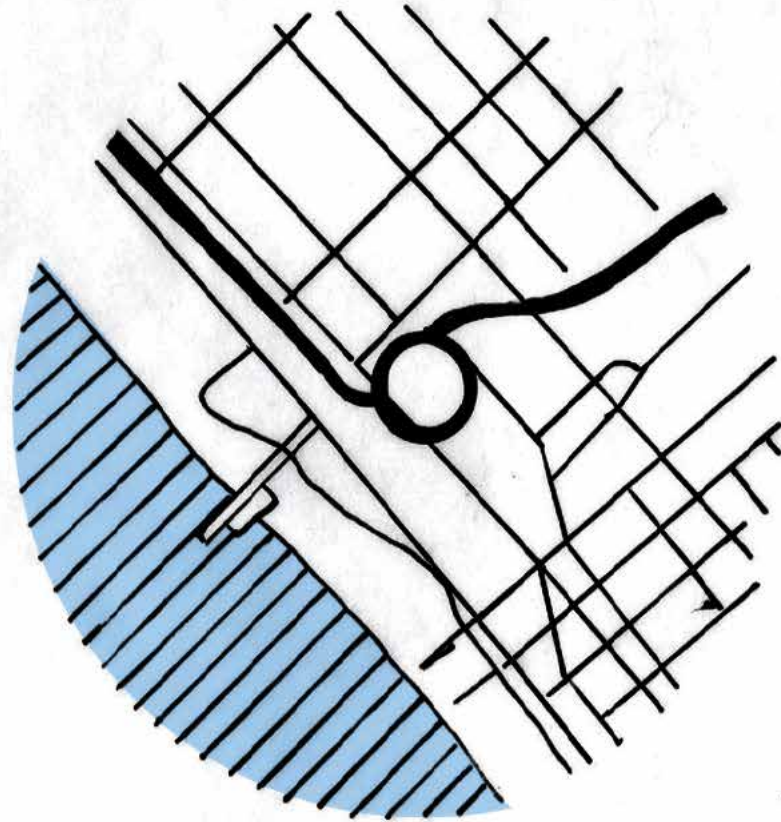


As landscape designers, we are required to go much deeper and broader. I find the multidimensional demands so much more compelling than the two or three dimensions of the digital realm that I've been swimming in for the last 20 years.

THE JOURNEY BEGINS



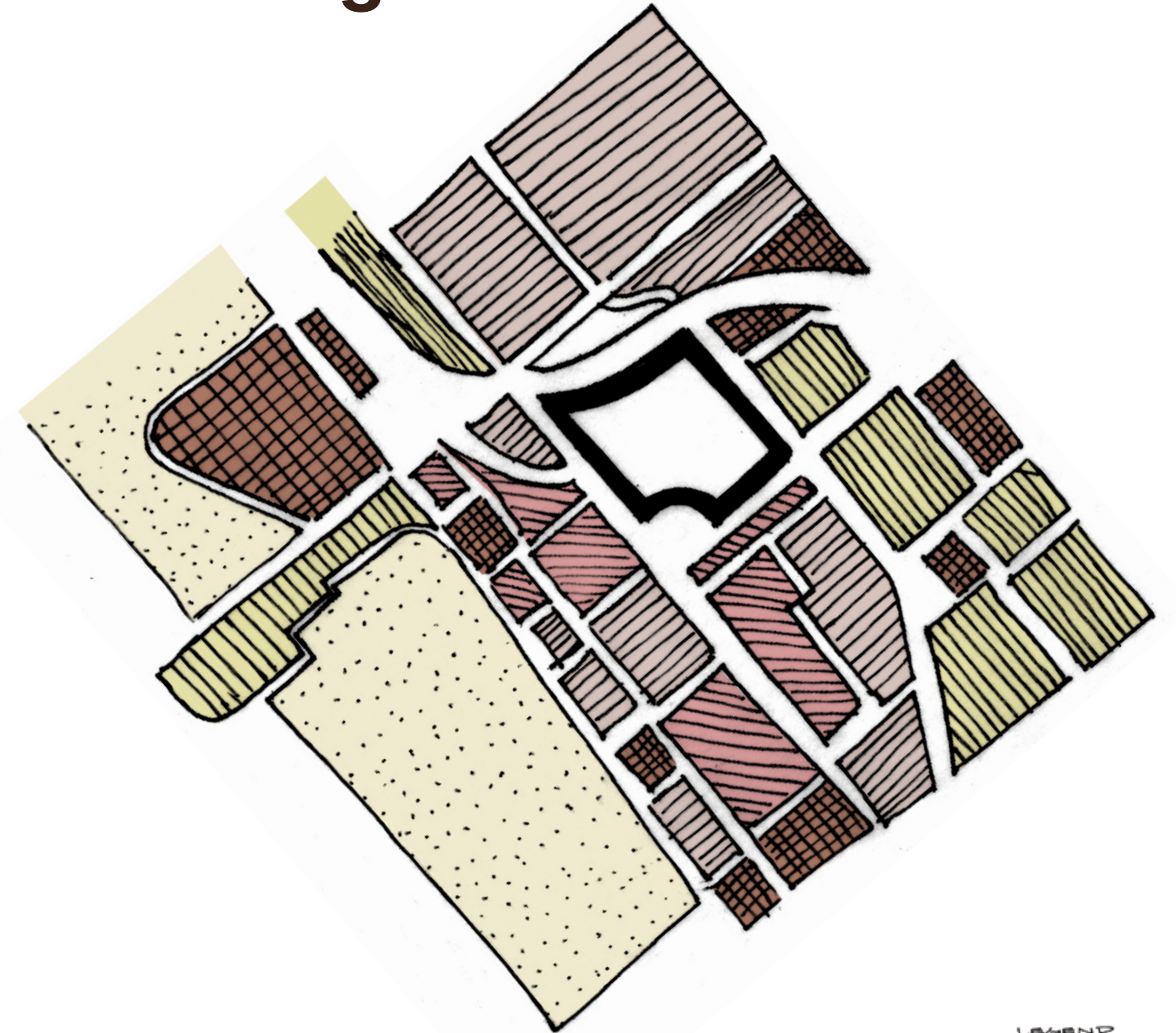
CALIFORNIA



SANTA MONICA

LOCATION MAP

The point is to engage with the macro while carefully attending to the micro.



- LEGEND
- RESIDENTIAL
 - MUNICIPAL
 - BEACH
 - COMMERCIAL
 - PARKING

CONTEXT DIAGRAM NTS

We were given the curious case of Tongva Park, in practice, it could have been anywhere. The underlying point of the task was to contend with the multi-dimensional nature of the site and place. To see it, to listen to it. To have a comprehensive understanding. To do that, we had to draw it.

Weave considerate observations into the design process.

PLAYGROUND/PICNIC

SIGNS & DIRECTIONAL -
WAY FINDING

HABITAT -
LOTS OF BIRDS -

VEHICULAR SOUNDS FROM
OCEAN AVE.

OCEAN SOUND BORELY
AUDIBLE

RAMPS,
ACCESS TO CHEZ JAY
(P&B PLAN)

STEEL & STEEL CURVE STATIONS -
LOW < 2'

PICNIC, OPEN ONE WITH BENCH & TABLE -
MANY "4-TOPS"
-TEAK & STEEL

RAMP TO OVERLOOKS.

SMALL LAMPS/LIGHTING ?
ATTACHED TO N. RAILING AT
BASE -

VIEWS FROM RAMP "DOWN"
TO PICNIC/PLAYGROUND
UP TO OVERLOOK
"OVER" INTO CHEZ JAY PATIO
DINING LOWER WALKWAY
& BACK ENTRANCE TO TOILETS

OVERLOOK - (SOUTH)
TEAK STEEL
SMALL "COIN" LIGHTS IN
DECK, RANDOMLY PLACED
VIEW ACROSS ROAD -
DOWN TO BEACH & OCEAN

4 LEVELS -
ROAD
BEACH
OCEAN
SKY.

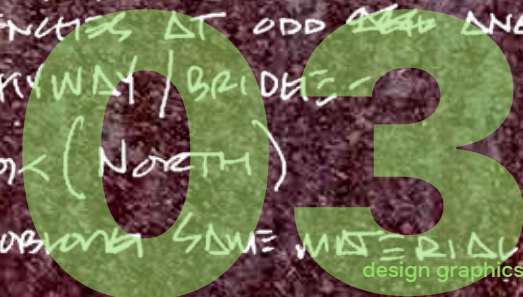
TWISTING MOTION - COUNTERWIS
SENSE OF FLOATING

ADJACENT SEATING.
LINED
BENCHES AT ODD ANGLES

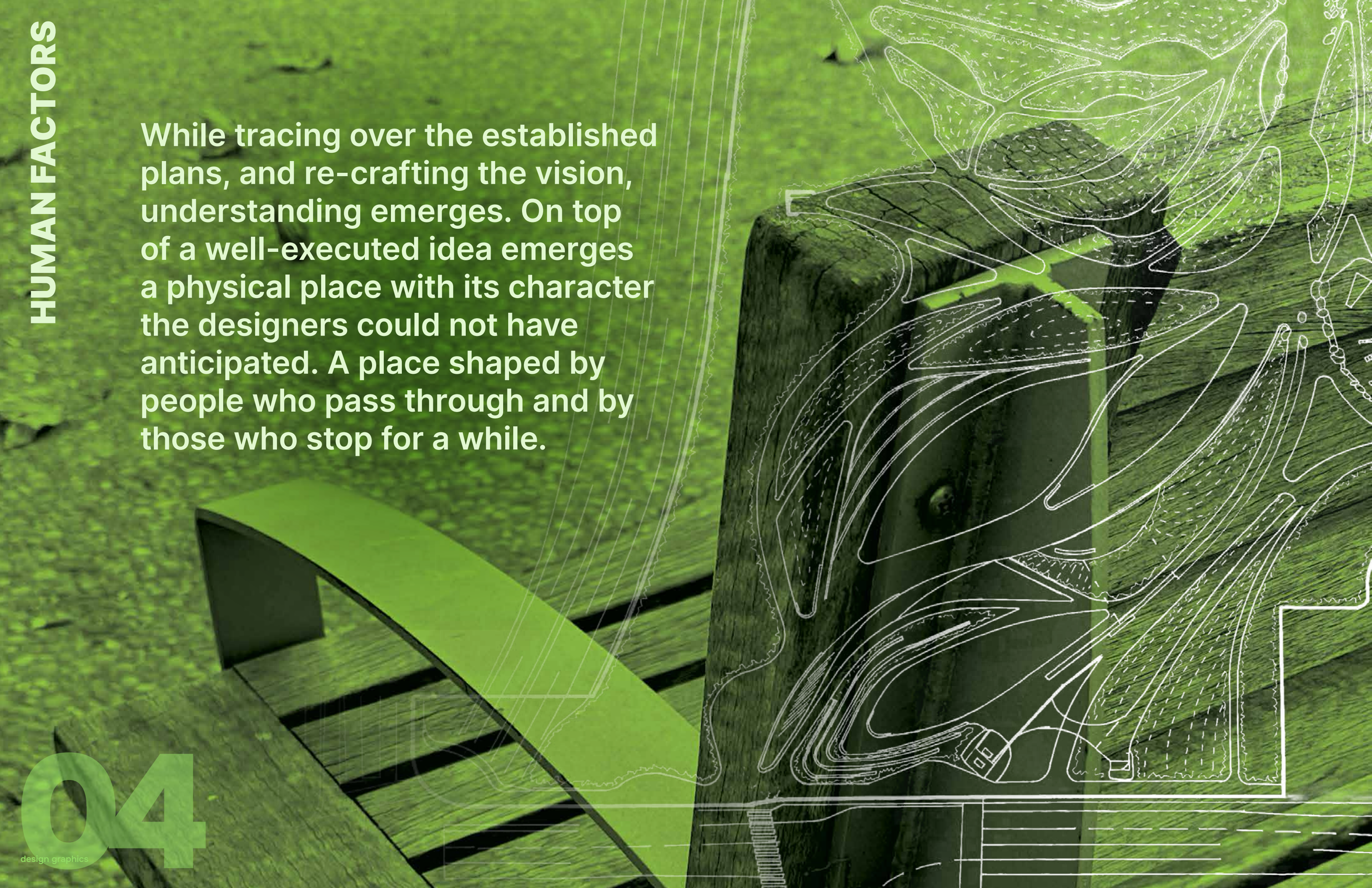
TEAK SKYWAY / BRIDGES

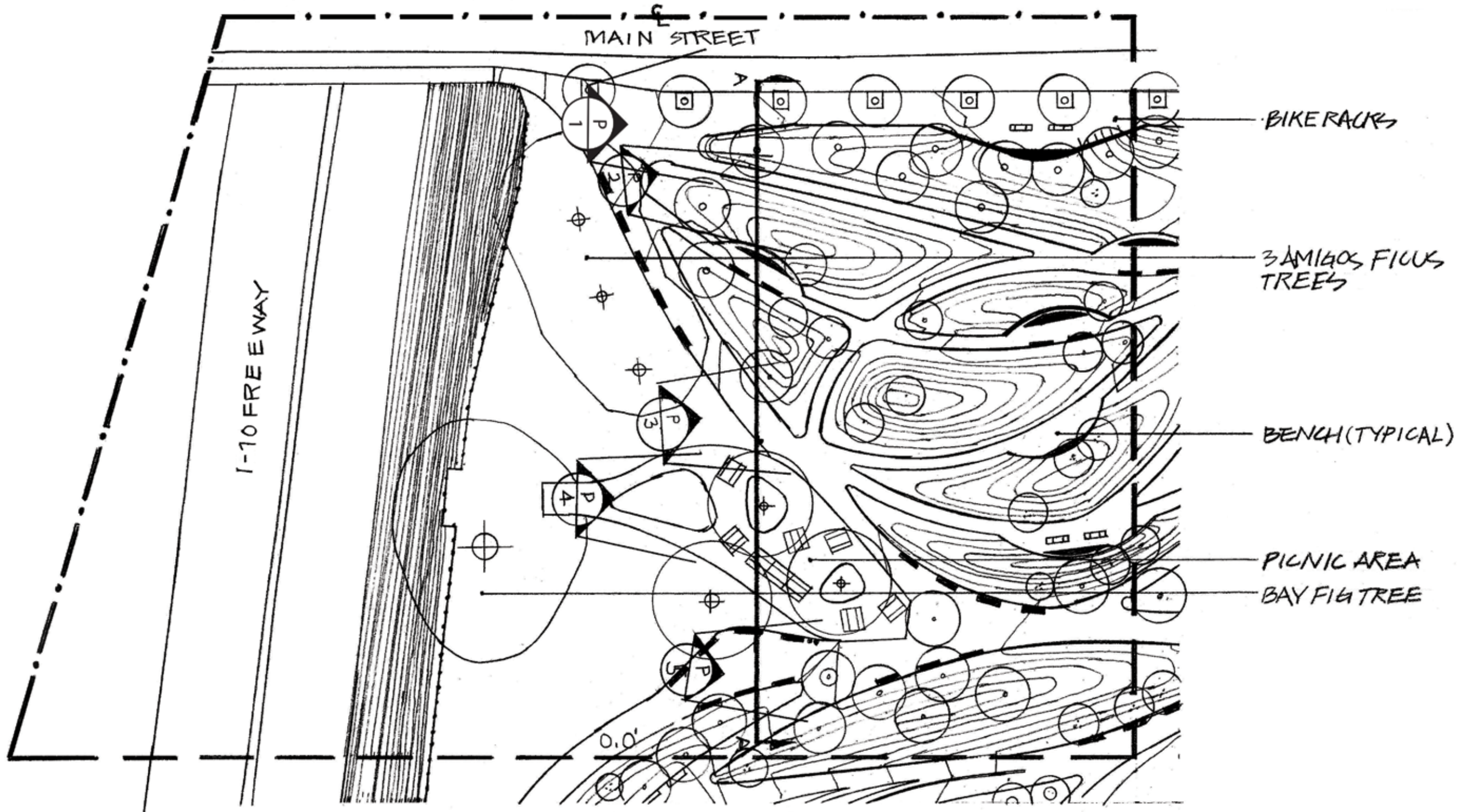
OVERLOOK (NORTH)

MORE OPEN SPACE MATERIALS



While tracing over the established plans, and re-crafting the vision, understanding emerges. On top of a well-executed idea emerges a physical place with its character the designers could not have anticipated. A place shaped by people who pass through and by those who stop for a while.



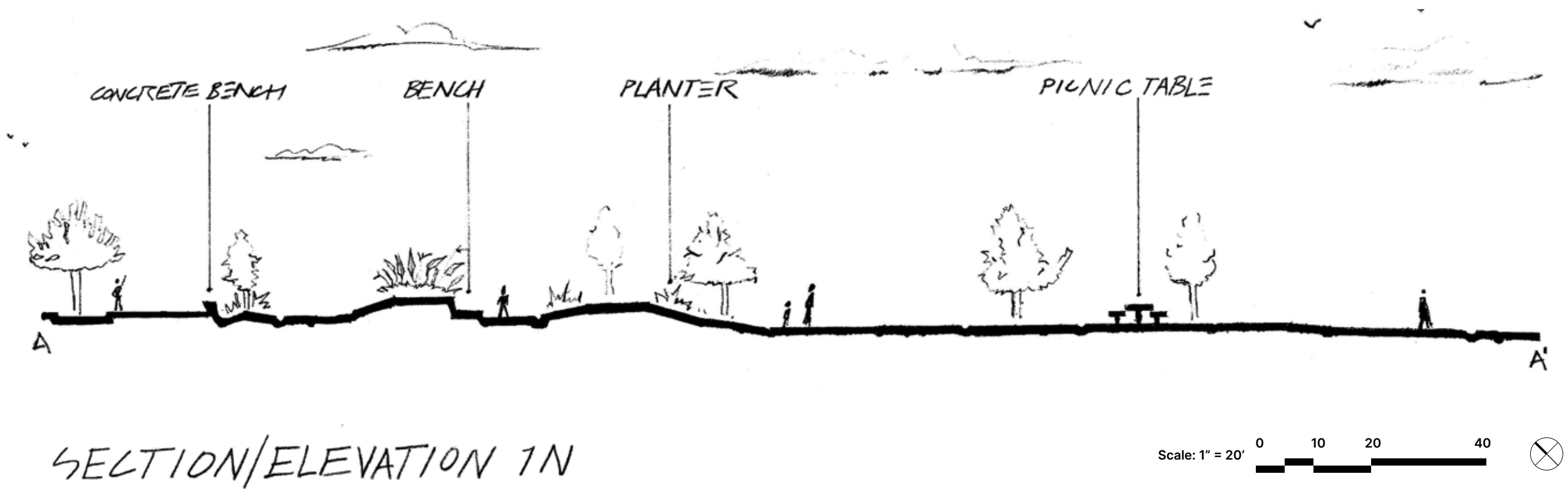


- STUDY BOUNDARY
- MATCH
- PEDESTRIAN CIRCULATION
- VEHICULAR CIRCULATION
- BUILDING
- RETAINING WALL
- FENCE

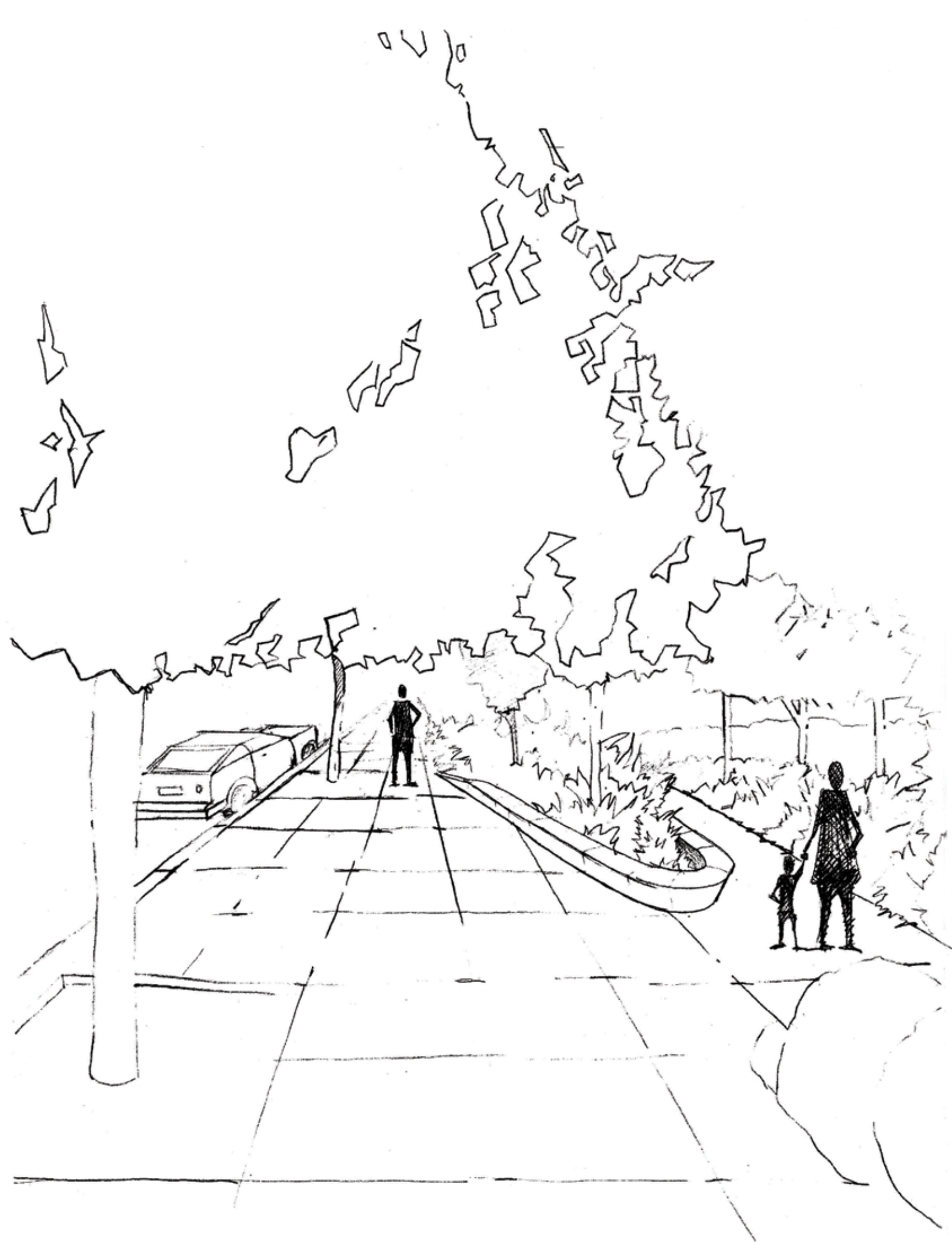
- TREE
- PALM TREE
- CONTOUR LINE = 1'

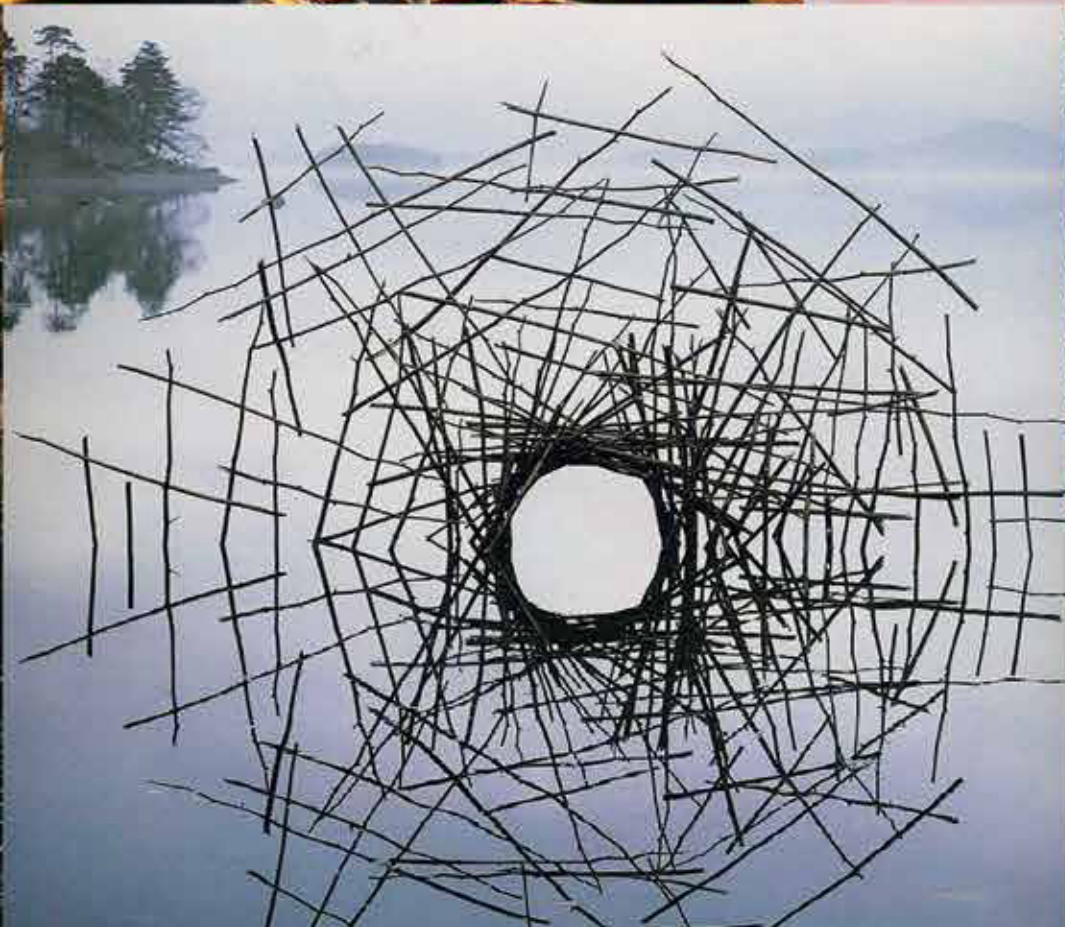


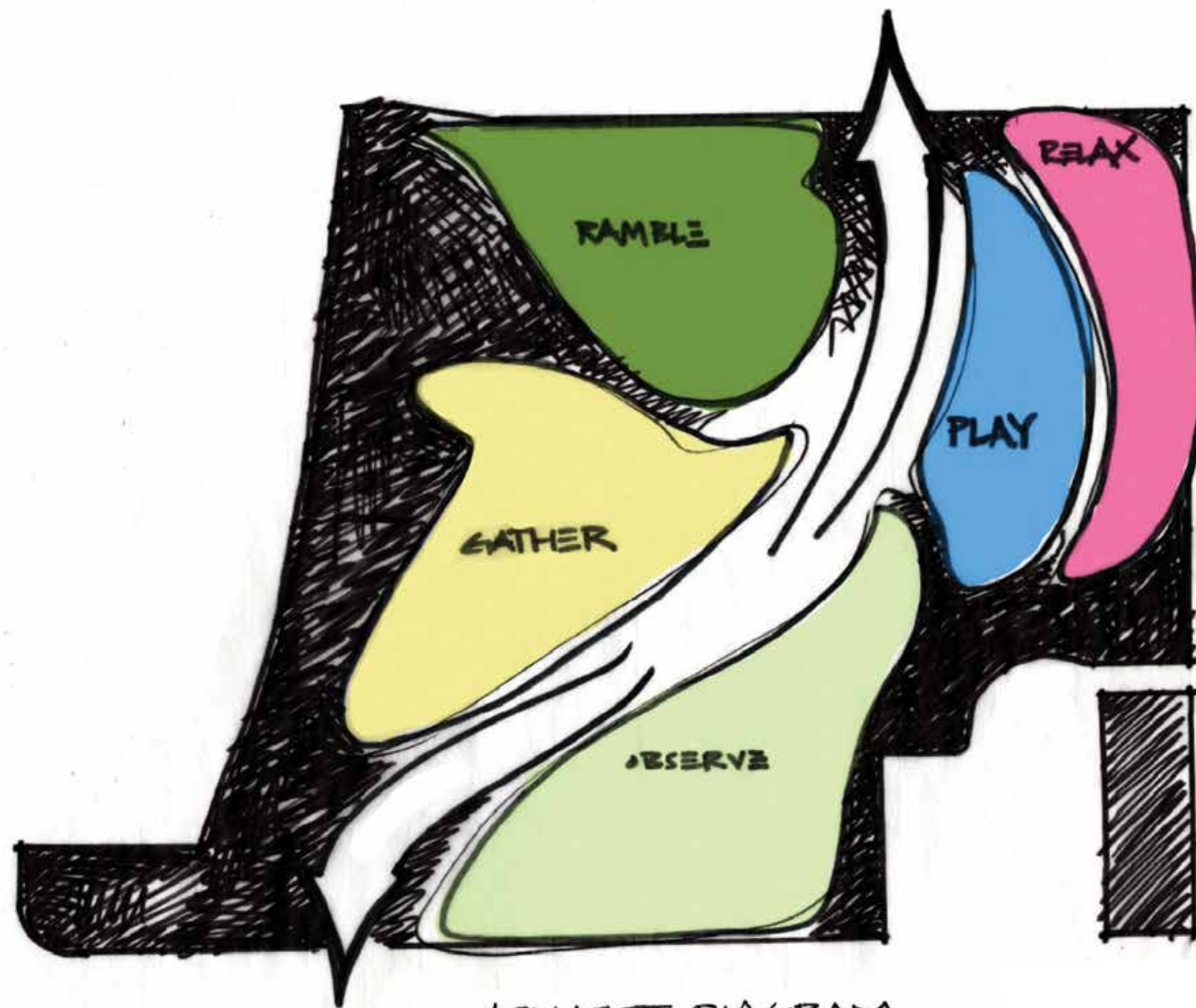
Learning to see through the mounds and trees, through the layers of stone, steel, and concrete. Investigating and conjuring that which lies just below and much farther down beneath the surface.



Imagining the pathways and trails, internalizing the flow around and over and through the site, then carefully quantifying the abstract. Where the metaphysical meets the empirical; the two sides of this coin.



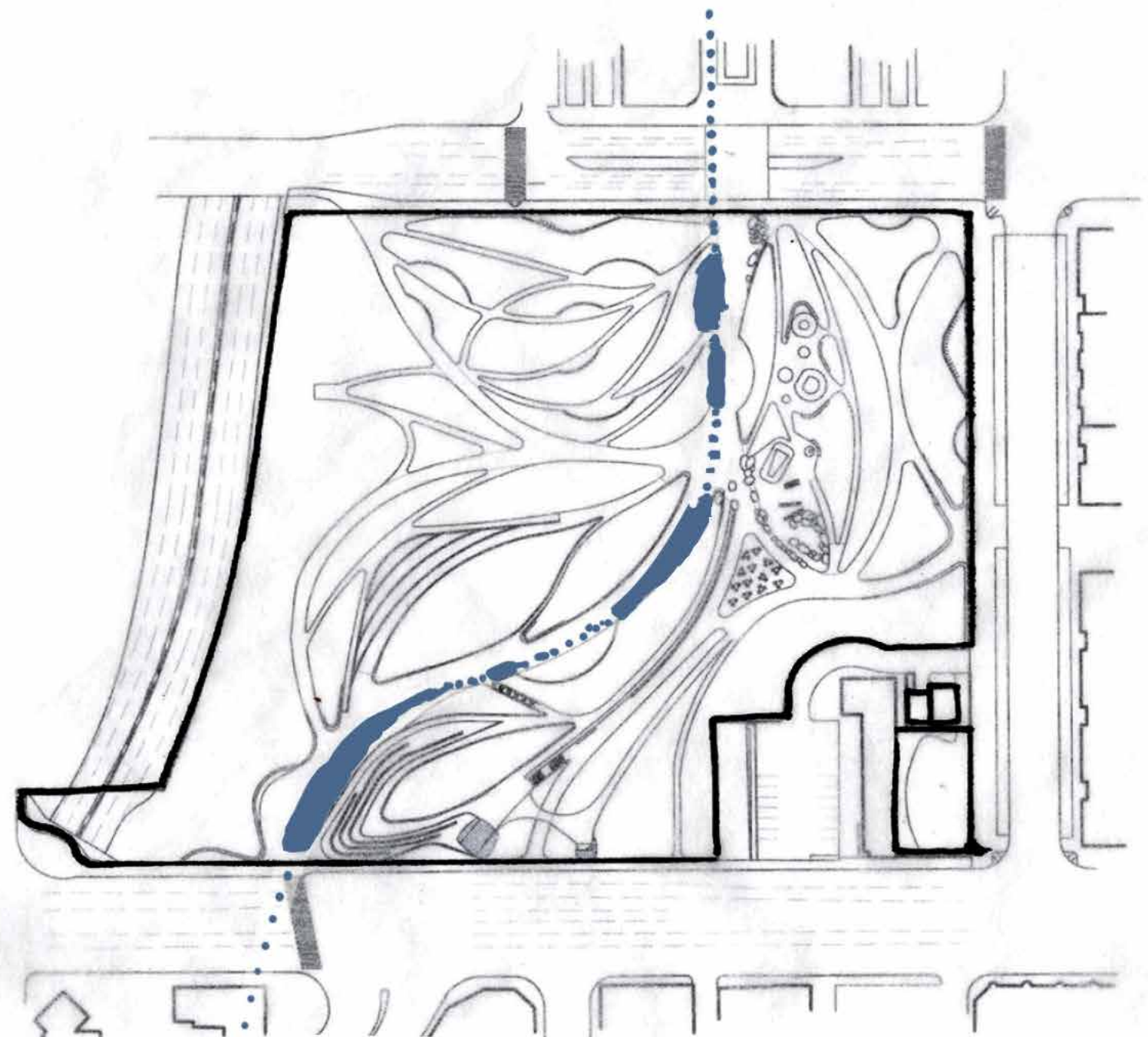
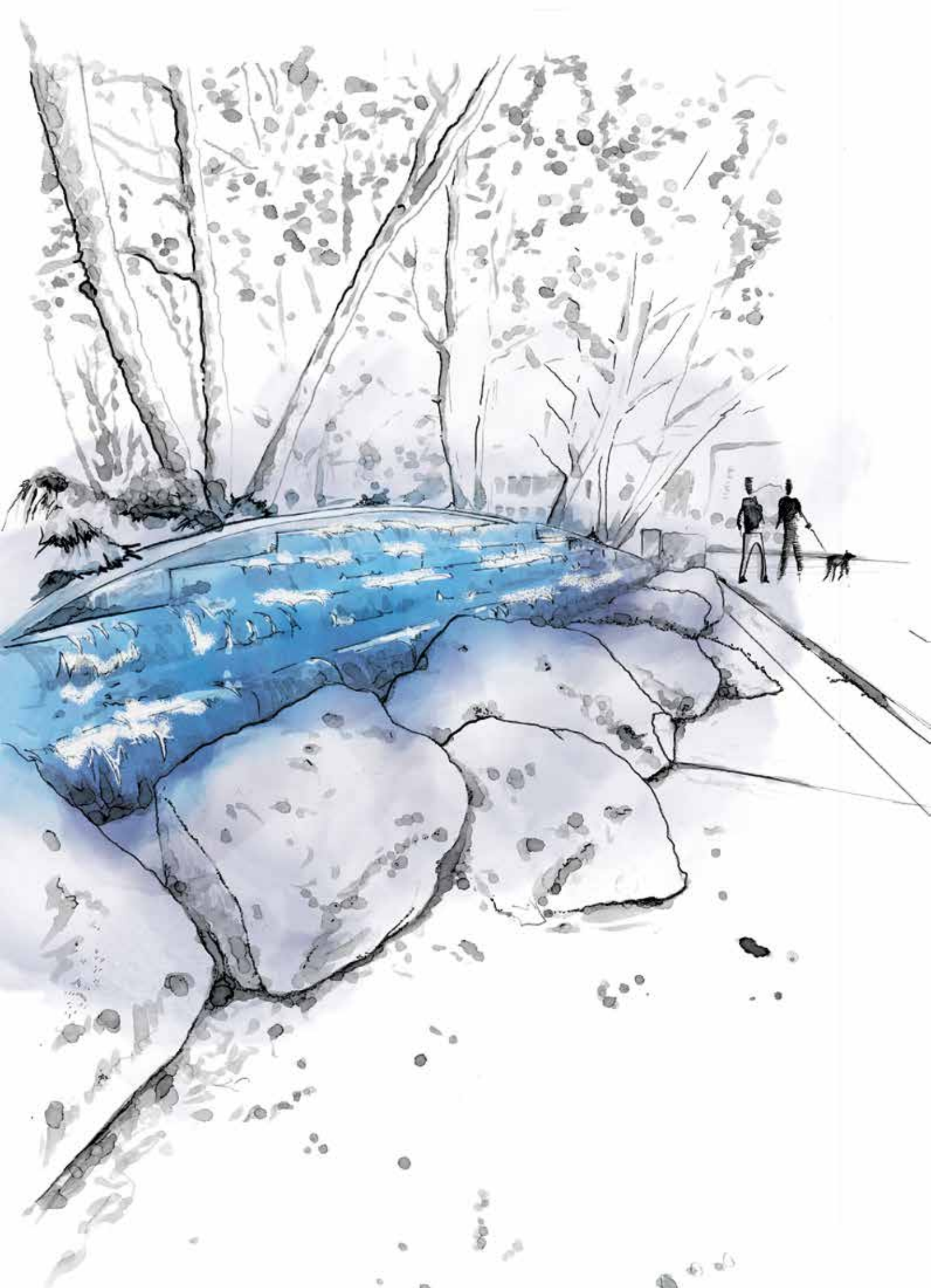




CONCEPT DIAGRAM

EMBRACE THE VISION





WATER FEATURES

1" = 120' 0 60 120

FOUNTAINS, RUNNELS AND BASINS



is thrown away, simply covered by another and another until we are compelled to stop...

We must be polyglot in our senses, but narrow, and direct in how we express our ideas. The technical



our (or their) concepts mirroring the techniques and how are our techniques mirroring our concepts? No line drawn

knowledge shared is the basis for communicating, for drafting the vision What is the intent? How are



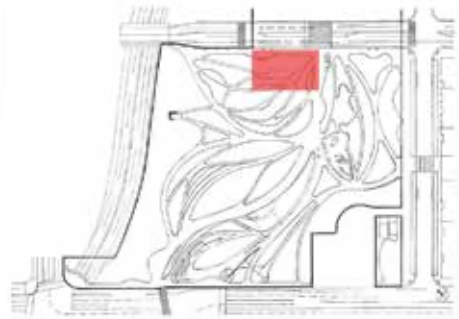
CANOPY STRUCTURE

1" = 120' 0 60 120

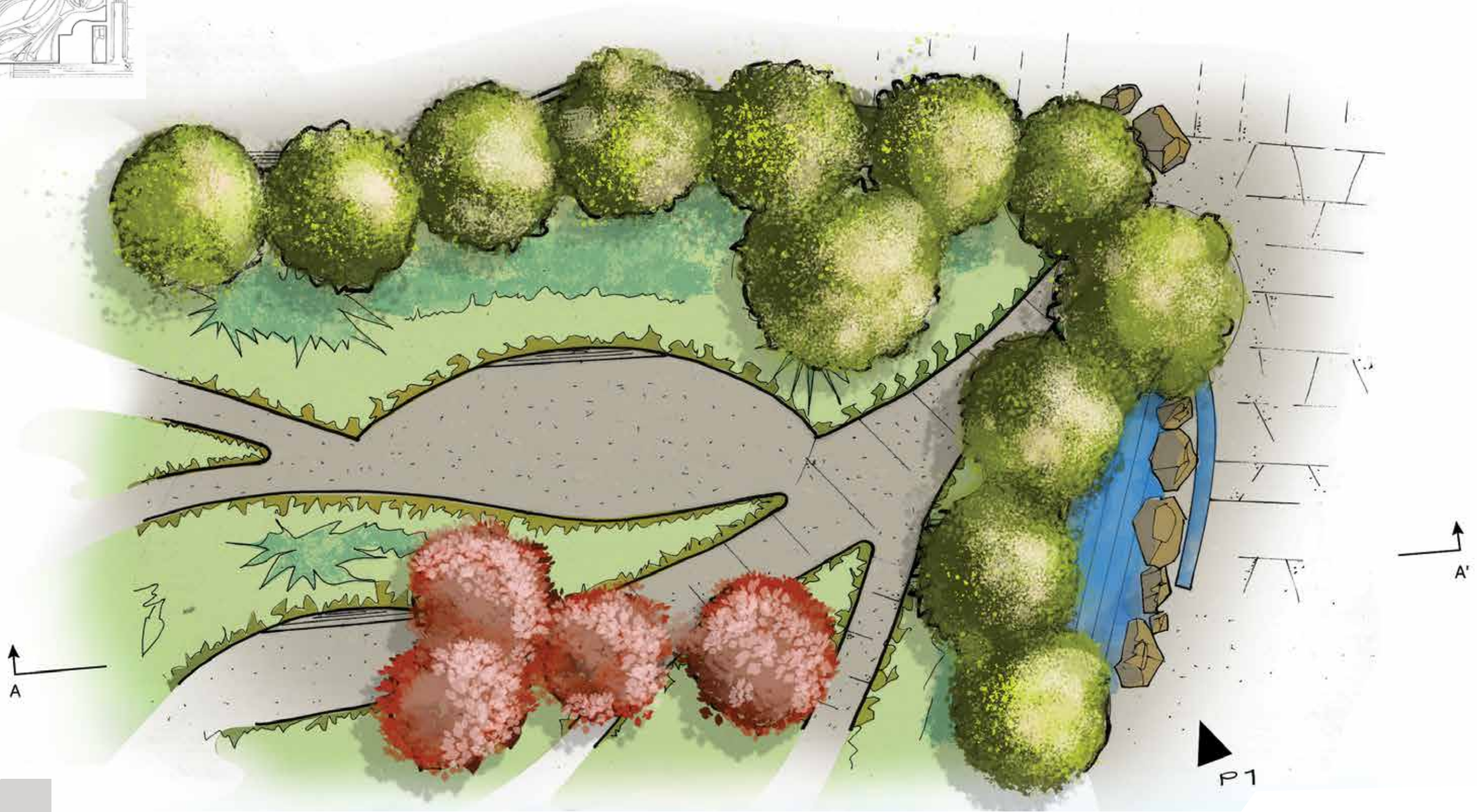


- EVERGREENS
- PALM AND SYCAMORE
- MIXED DECIDUOUS





Area of study

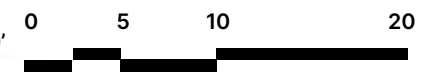


Scale: 1" = 10' 0 5 10 20

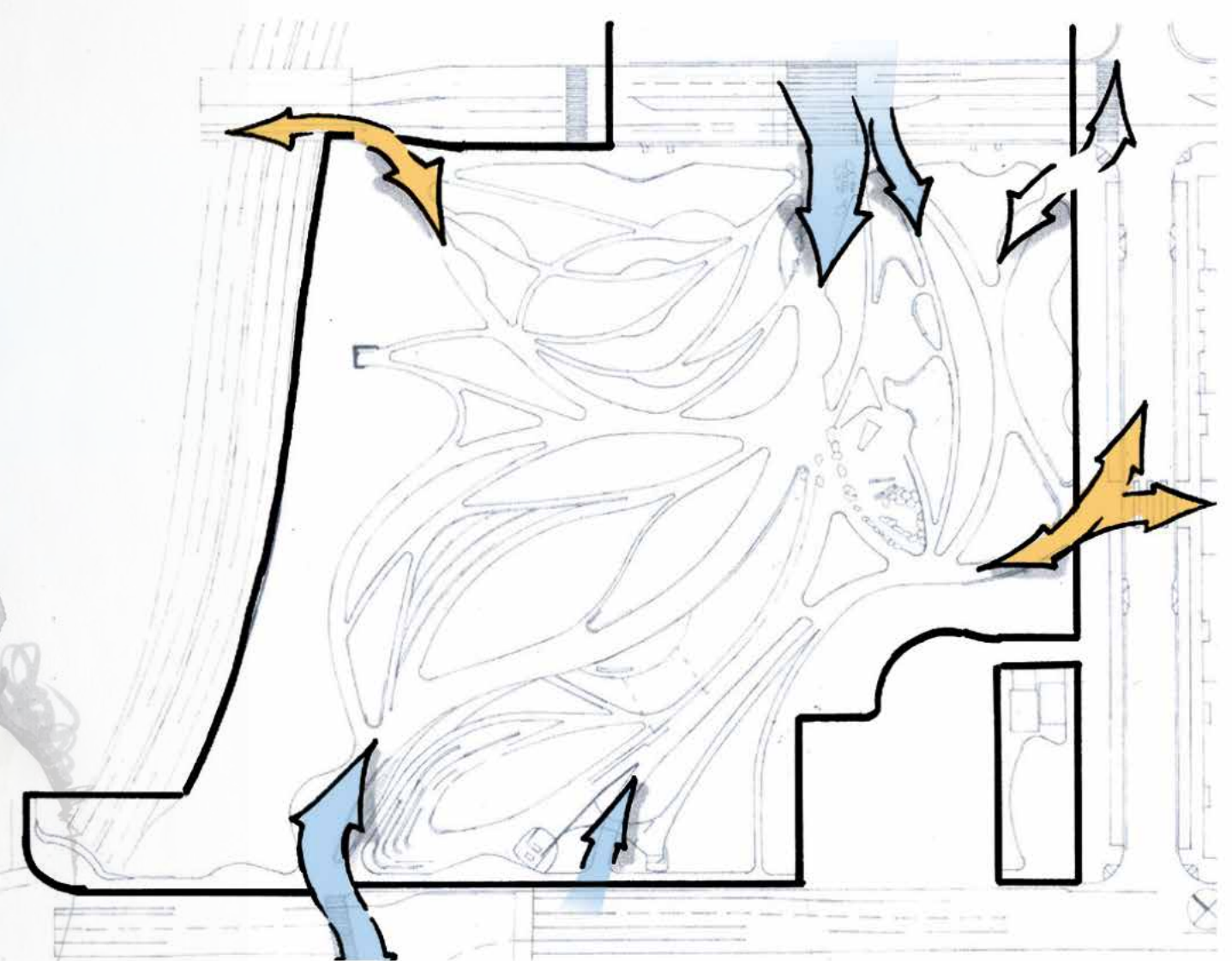
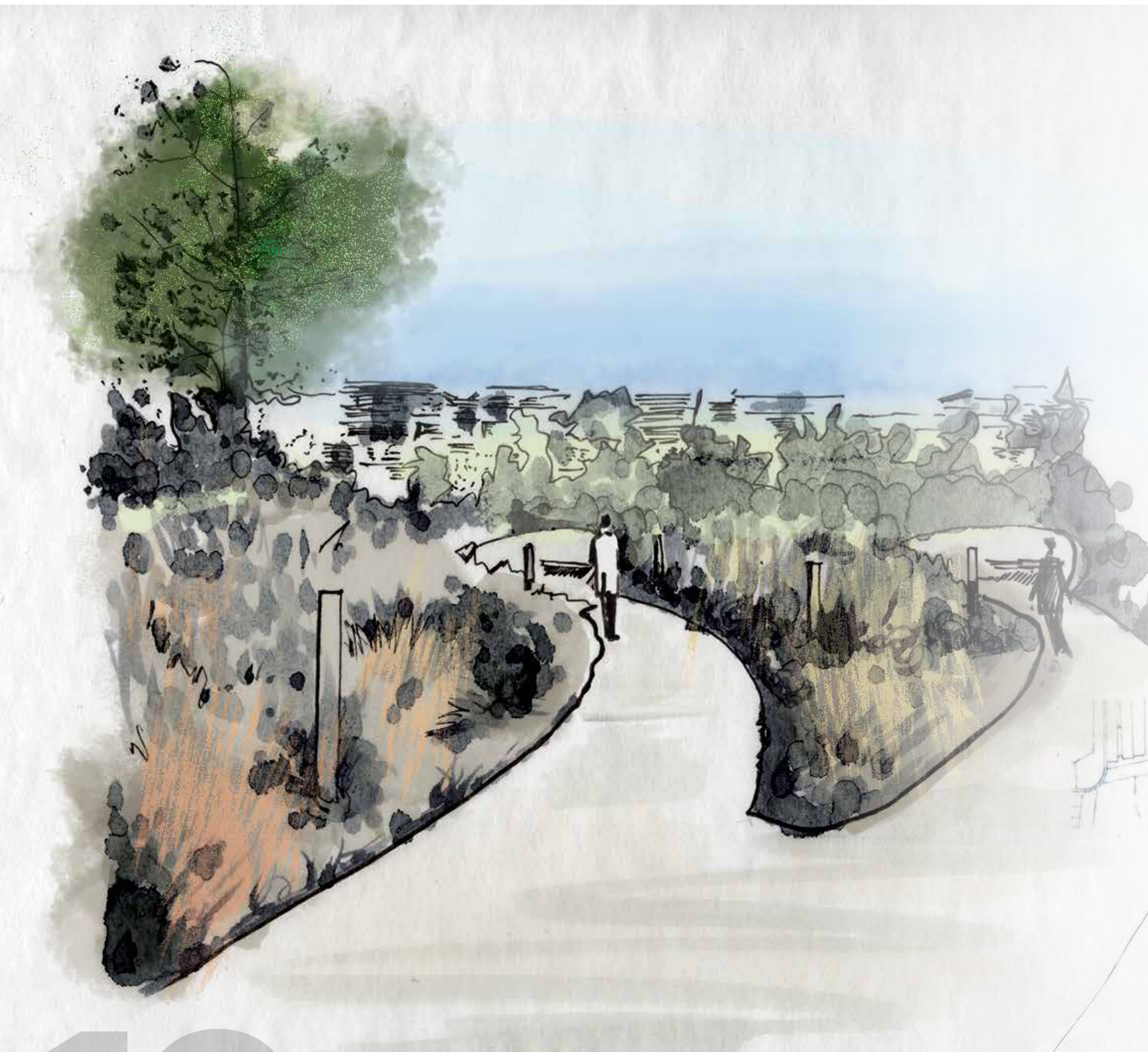




Scale: 1" = 10'



15
design graphics



ACCESS POINTS

1" = 120' 0 60 120



- PRIMARY ENTRANCE/EXIT
- SECONDARY ENTRANCE/EXIT




PEDESTRIAN CIRCULATION

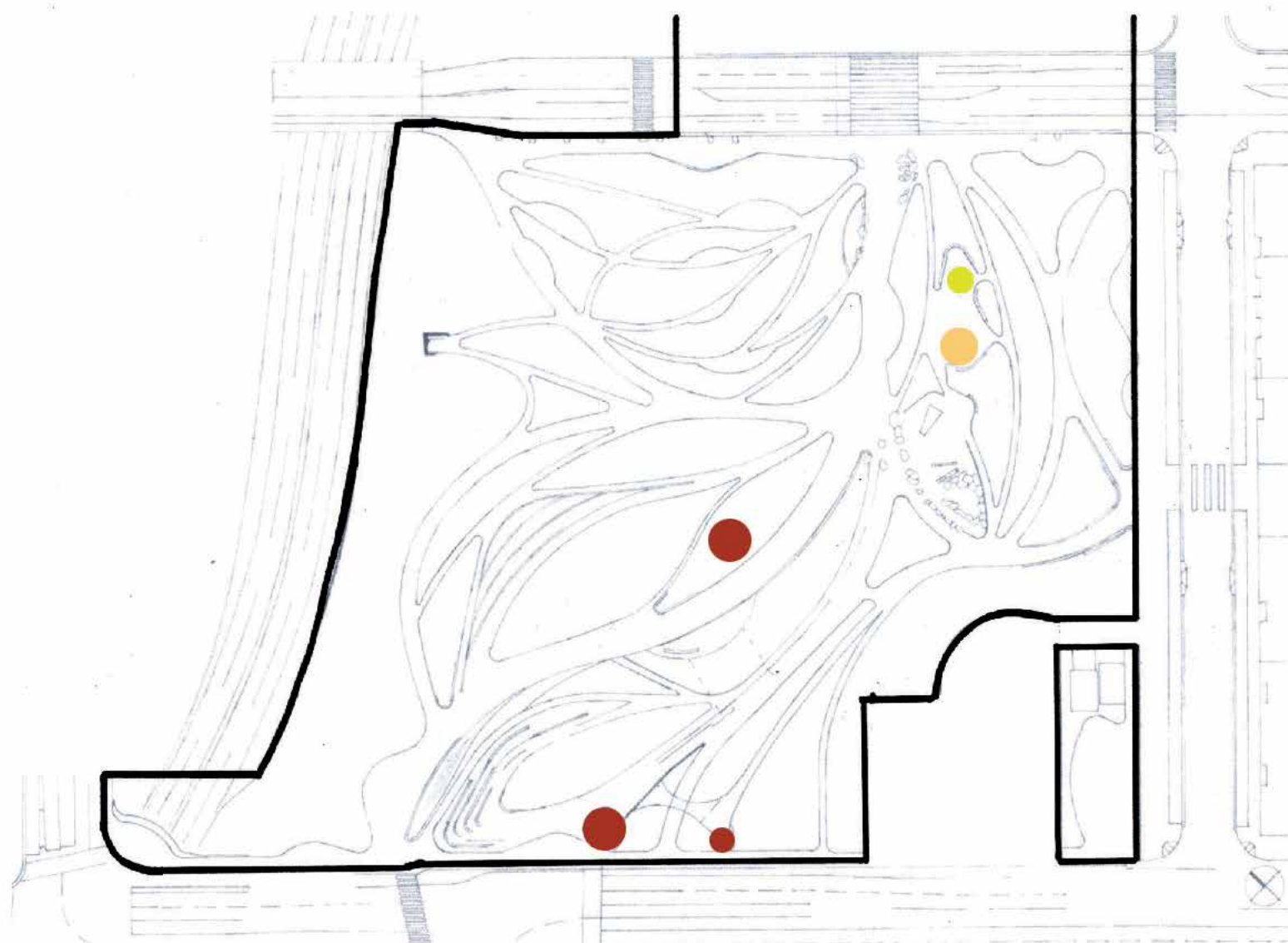
1" = 120'
0 60 120



- PRIMARY
- SECONDARY
- TERTIARY



Personally, this journey is about welcoming and comprehending a multi-modal process; Where creative sensitivity and technical mastery come together.

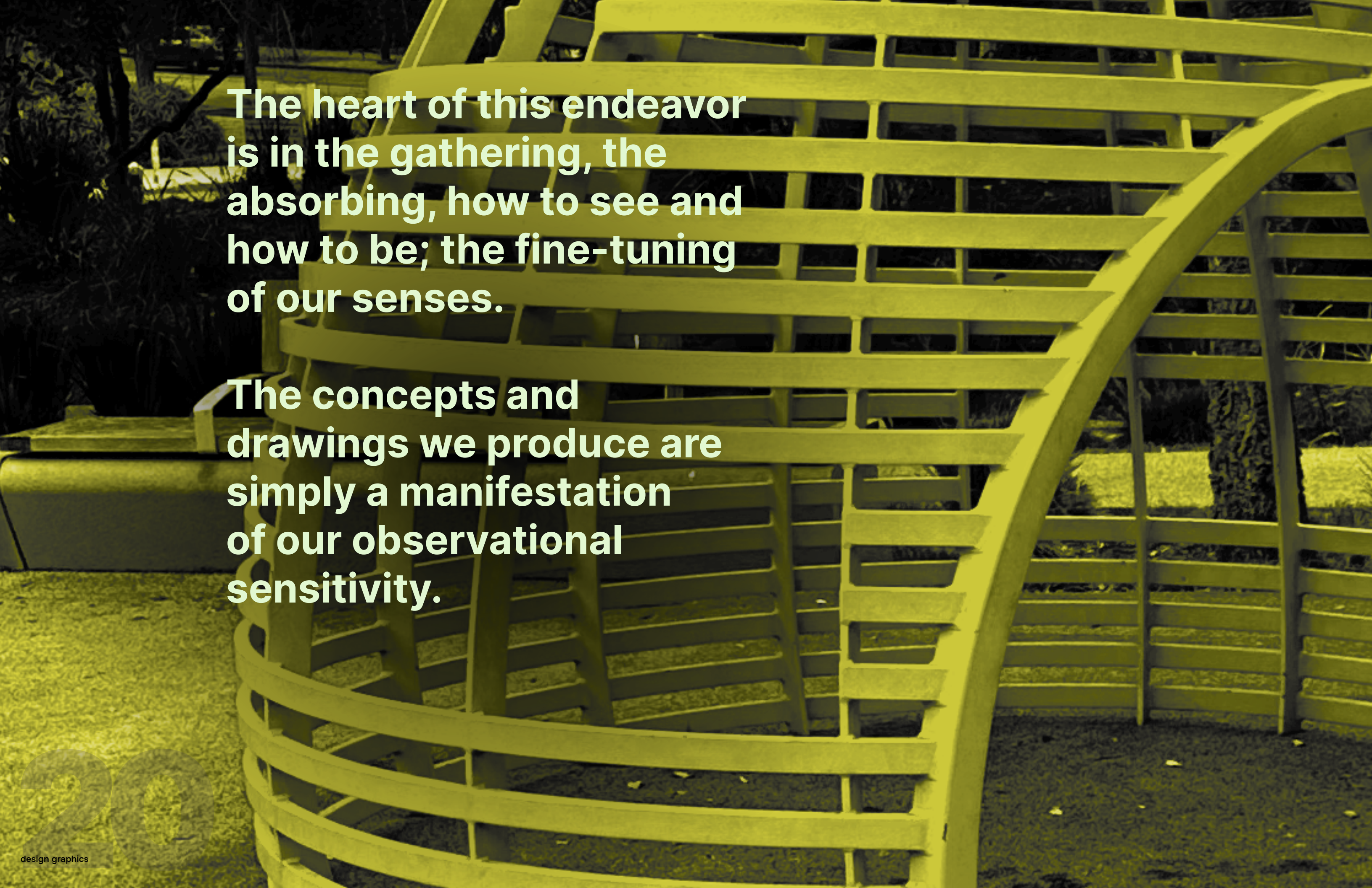


PUBLIC ART / IMMERSIVE SCULPTURE

- LARGE SCALE SCULPTURE
- LARGE PLAY STRUCTURE
- SMALL PLAY STRUCTURE

1" = 120' 0 60 120

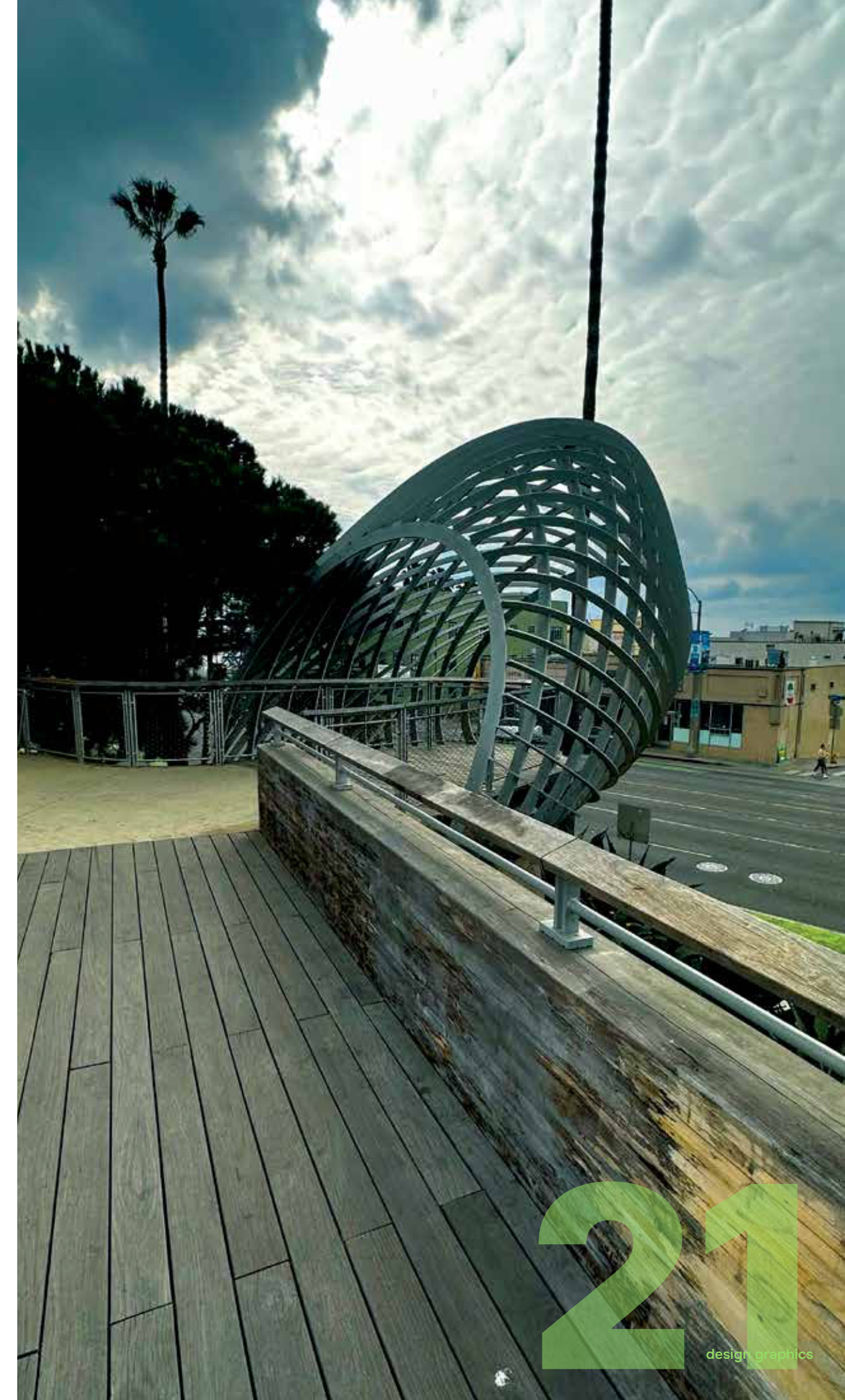


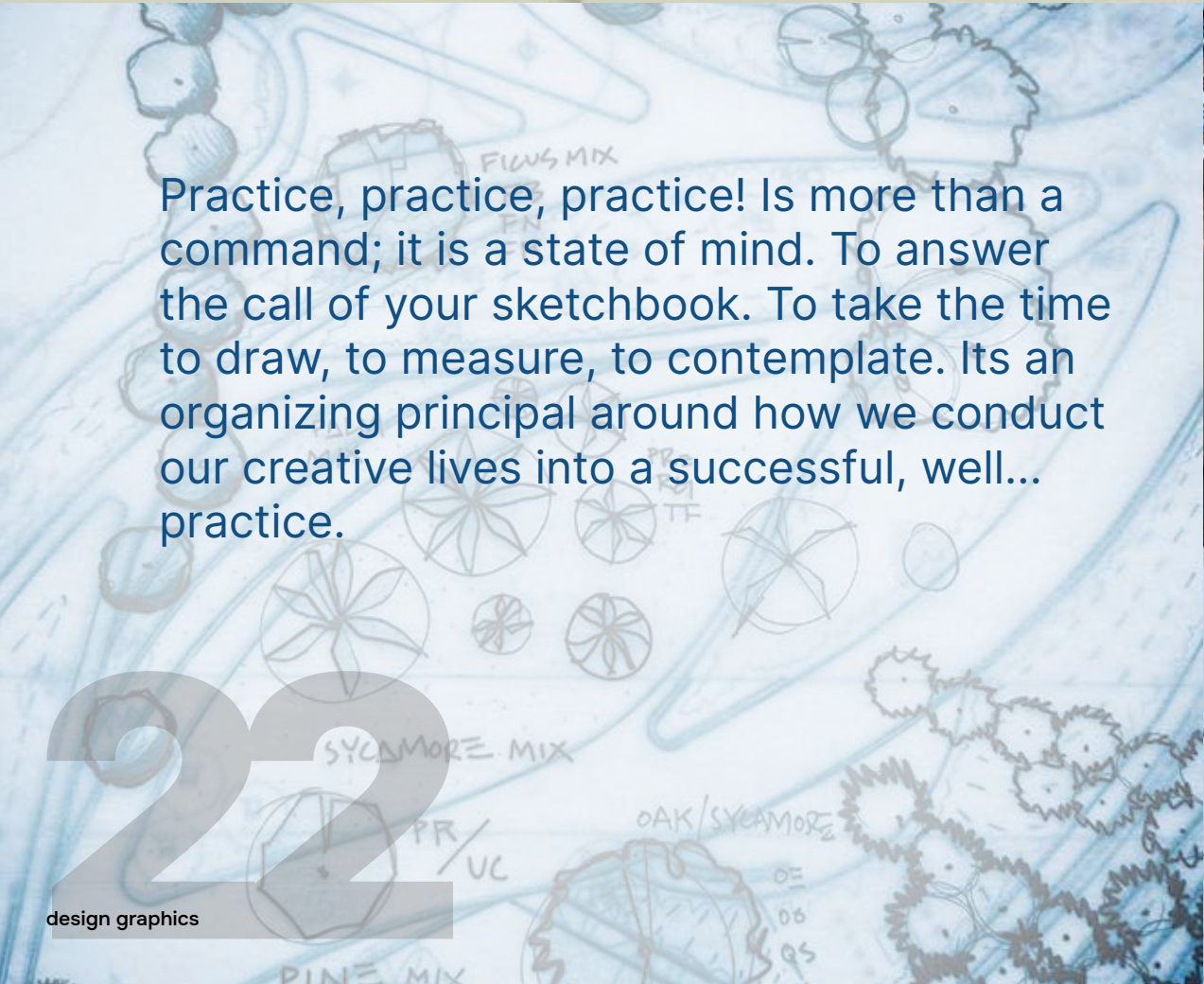


**The heart of this endeavor
is in the gathering, the
absorbing, how to see and
how to be; the fine-tuning
of our senses.**

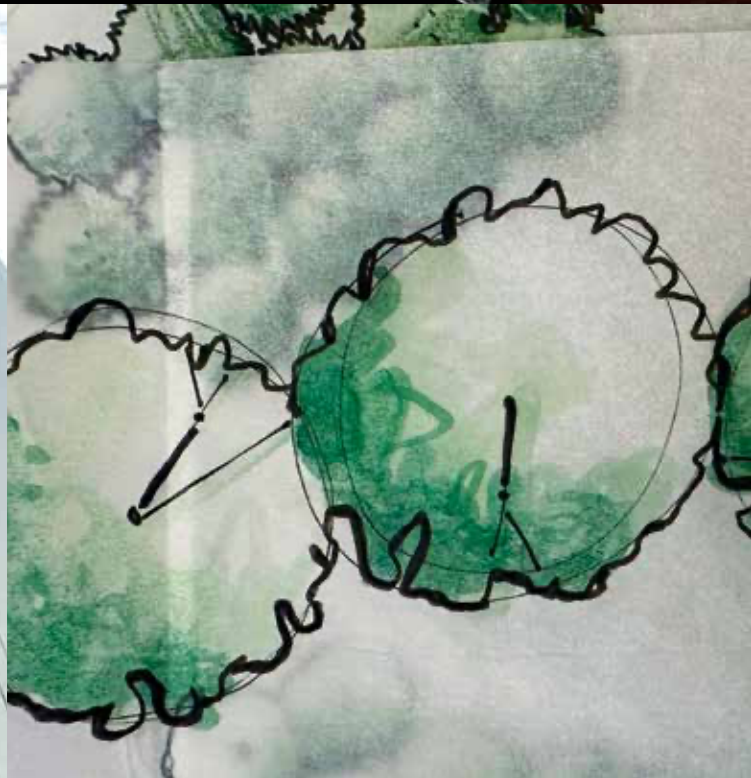
**The concepts and
drawings we produce are
simply a manifestation
of our observational
sensitivity.**

**We must be diligent
in our observations;
sensitive to our immediate
surroundings and account
for a wider range of
conditions.**





Practice, practice, practice! Is more than a command; it is a state of mind. To answer the call of your sketchbook. To take the time to draw, to measure, to contemplate. Its an organizing principal around how we conduct our creative lives into a successful, well... practice.



With Gratitude,

To all my classmates for inspiring me with their outstanding ideas and excellent craftsmanship.

To David, Nicole, Rebecca, Steven, Mark, Laura, and Jim, for sharing their vast knowledge, patience, and time. Thank you for caring, and thank you for your investment in all of us.

Finally, my wife and children for the support and encouragement.



